KHANDAGIRI - UDAYAGIRI CAVES

BY

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and

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To

Dr. Rajendra Prasad, M.A., M.L., LL.D.,
PRESIDENT, REPUBLIC OF INDIA.

Mr. President,

While presenting to you, on behalf of the Digambar Jain Tirtha-Kshetra Committee, a printed brochure on the ''Khandagiri-Udayagiri Caves'', we offer you, Mr. President, our most cordial welcome.

For over two thousand years, Jainism has held aloft the banner of Ahimsa (Non-violence) and Peace which form the noblest spiritual heritage of Jainism to the world. Mahatma Gandhi, with whom You collaborated so intimately, made the name of India known to humanity at large through his total self dedication to the cause of Ahimsa; and we, members of the Jain Community, numbering over 20 lacs of men and women, are culturally and spiritually consecrated to the cause of Peace and Non-violence which, we hope and pray, will help the morbid, war-ridden world to recover Health and Harmony.

The aunt of Lord Mahavir came from Bihar to Kalinga and married a Kalinga king named Jitari who became an Arhat or the Liberated one. And Jitari probably belonged to Khandagiri-Udayagiri which, therefore, arrests the attention of both the States of Bihar and Orissa. In this area, sanctified as it is by the tapasya (penance) of so many Great Souls, we hope to develop an ''Institute of Jaina Religion and Culture'', in fact a rural University of Non-violence, to which, we hope, You would extend your generous patronage and support. That would also probably be the worthiest monument to the memory of Mahatma Gandhi, the Father of Indian Freedom and the Inspirer of Peace in the heart of millions inside and outside India.

You are the staunchest supporter of Gandhism and Ahimsa; and so, countiug on your expert guidance and cooperation,

We have the honour to be,
Sir,
Your most obedient servants,

President & Members of the
Digambar Jain Tirtha-Kshetra
Committee

Khandagiri-Udayagiri,
November 15, 1951.

Government House,
The Viceroy's House,
New Delhi, March, 1948

My wife and I were so glad to have had the opportunity of seeing the famous caves at Udayagiri and Khandagiri during our recent visit to Orissa.

We were most struck by the simplicity combined with the wonderful sculpture, architecture and antiquity of the caves, and I only wish it had been possible for us to have spent more time studying the fascinating details.

Sd/- MOUNTBATTEN OF BURMA

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Government House
Cuttack
The 8th May, 1948

I have visited the Udayagiri and Khandagiri caves during the last 24 years many times and every visit has proved of abiding and fascinating interest. These caves are famous throughout India and to Archaeologists abroad for their wonderful beauty, artistry and sculpture. But to a student of history, apart from their sanctity, they bring to the mind's eye a procession of events during the course of the last two thousand years when the ancient Kalinga—the present Utkal—rose and fell again and again in splendour and in decay. The long inscription, chronicling the annals of the reign of King Kharavela, is of outstanding importance for a historian of India. These caves have attracted during all these centuries millions of devoted pilgrims, and I have no doubt that now that India has achieved independence their fame will spread still more far and wide into every corner of India and these caves shall shed lustre on the new capital of Utkal, which we fondly hope shall rise resplendent near about so close to these caves and temples of Bhubaneswar.

Sd/- KAILAS NATH KATJU,
Governor of Orissa

KHAṆḌAGIRI - UDAYAGIRI

जसरहरायस्स सुआ पंचसयाइं कलिंगदेसम्मि
कोडिसिलाकोडिमुणी णिव्वाण गया णमो तेसिं

UDAYAGIRI

About 6 miles to the north-west of Śiśupālgarh, the capital of the Chedi dynasty, are the Khaṇḍagiri-Udayagiri hills, of great sanctity to the Jainas, which contain as many as 65 caves or cells or more for *Śramaṇas* or Jaina hermits (Plan 1). Udayagiri (ancient Kumārīgiri) contains caves, cells and rock shelters, some of the 2nd and 1st centuries B.C. and others later. Some caverns are as early as Mahāvīra's time and were sanctified by association with Arhats. The most important are the *Hāthī Gumphā* cavern with the inscription of the Kaliṅga King Khāravela of the Chedi dynasty (2nd century B.C.), the Rāṇi Gumpha (2nd century B.C.), Gaṇesh Gumpha (1st century B.C.), Svargapurī and Mañchapurī caves (2nd century and 1st century B.C.). Carvings illustrating Jaina legends, mythology and iconography may be noticed in the Rāṇī and Gaṇesh Gumphās, while portrait figures of the Kaliṅga royalty occur in the Rāṇi Gumphā and Mañchapurī caves (Plate 1).

HĀTHĪ GUMPHĀ

THE HĀTHĪ GUMPHĀ is a natural cavern and contains the famous inscription of the Kaliṅga King Khāravela of the Chedi dynasty giving the chief events in the king's life year by year. It begins with an invocation of the Arhats and the Siddhas in the Jaina style. The relevant part in the inscription is noted below:

1. In the 1st year of his reign Khāravela repaired the capital of Kaliṅga, whose towers or gates, ramparts, reservoirs and buildings had been damaged by a storm.

2. In the 5th year of his reign he extended the old canal (Tanasuliyavāṭa canal) into the capital.

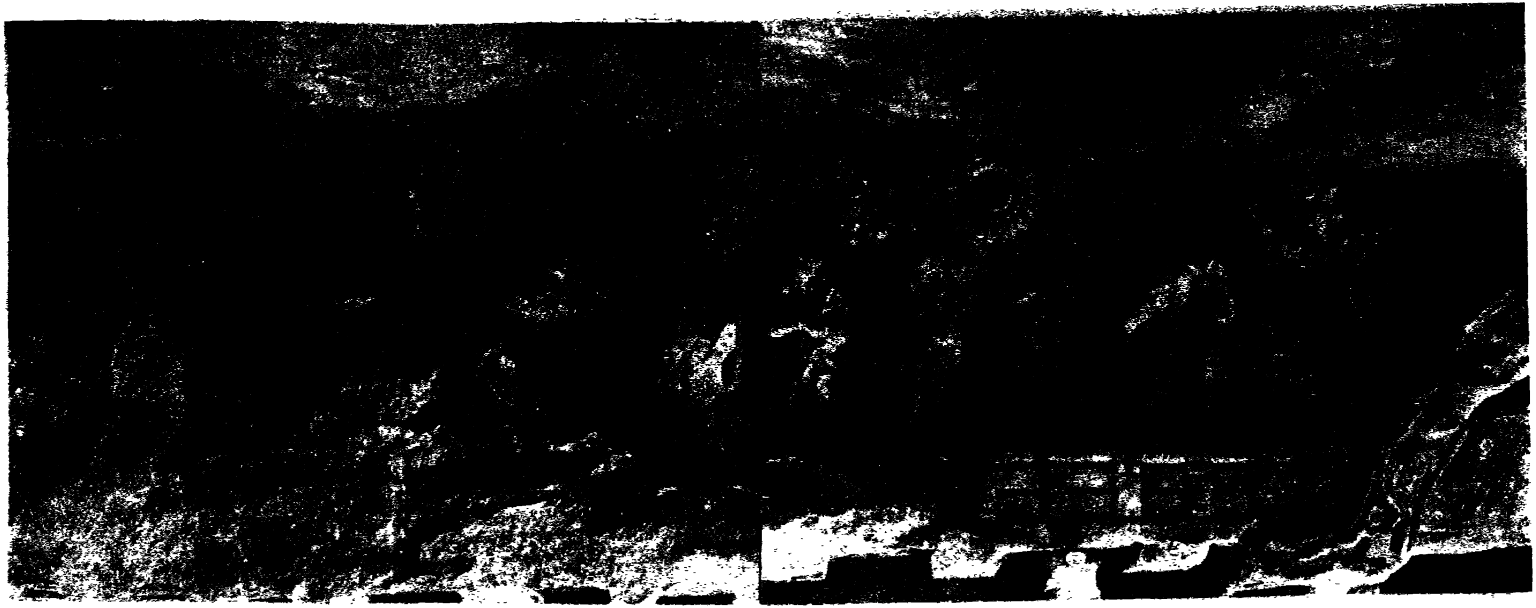
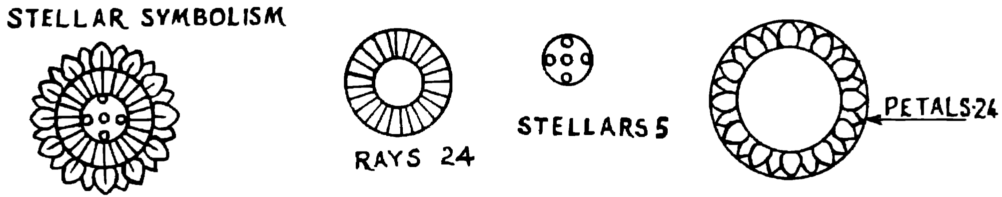


PLATE 1—Worship of the Kaliṅga-Jina by Royalty, Mañchapurī Cave, 2nd-1st century B.C.



SKETCH 1—Mañchapurī Cave, 2nd-1st century B.C.

By kind courtesy of Dr. N. N. Law, Editor, Ind. Hist. Quarterly, Calcutta.

3. In the 9th year he built a great palace called *Mahāvijaya* or "Great Victory" at a cost of 38 lakhs of silver coins. The palace comprised royal residences. In the same year he celebrated the *Kalpa-taru-pūjā* by giving whatever the donees wanted, a performance which marks him out as a Chakravartī.

4. In the 12th year he returned victorious from Magadha with the image of the *Kalinga-Jina* that was taken away by one of the Nandas of Magadha.

5. In the 13th year of his reign, being satisfied with the extension of his empire, he turned all his attention to religion. He undertook the layman's vows and comprehended the distinction between soul and matter (*jīva-deha-saṁghāta*). In short he engaged himself in the study of Jaina philosophy.[1]

6. He built shelter for his queen on the Kumārī hill at the cost of 7½ million rupees, stones for which were brought from many quarries and from many miles.

7. The King is called King of Peace, Prosperity, a Bhikshu King and a King of Dharma. He was a great builder, not only of an empire but also of palaces, a fort, etc. He was a king who pleased his people.

Though the record stops with the 13th year of his reign he lived at least some decades longer as shown by the Svargapurī inscription of his chief queen who is described as the *agra-mahishī* of the reigning king Khāravela. Hāthī Gumphā calls Khāravela an "Adhipati", while Svargapurī calls him "Chakravartī".

This shows that the caves of Khaṇḍagiri-Udayagiri and its neighbourhood pulsated with life during the two or three centuries before Christ. Khāravela's inscription, only a few miles away from Dhauli, was intended to counter-affect the inscription of Emperor Aśoka on the Dhauli rock, which being clearly a record of the victor of Kaliṅga must have reminded the Kaliṅga people of a defeat that cost them, as Aśoka puts it, 100,000 people killed, 105,000 captured and many more dying of disease, starvation and the ravages of a devastating war. Khāravela's inscription following Aśoka's just within 100 years of Aśoka's conquest of Kaliṅga is

1. cf. *Śaiśave abhyastavidyānāṁ . . . Vārdhakye muni-vṛittīnām—Raghuvaṁśa*.

a categorical negation of the Magadhan sway over Kaliṅga. If the Aśokan edicts are numbered, edict after edict, Khāravela's inscription is numbered year after year of his own reign, heralding his victorious *Digvijaya* twice to Pāṭaliputra and recovering the image of *Kaliṅga-Jina* formerly carried away to Magadha by a Nanda king. The Hāthī Gumphā inscription and the Aśokan inscription at Dhauli, and Aśoka's description of the Kaliṅga war help to recover for us a lost page in the history of Kaliṅga between 300 B.C. and 100 B.C. In summary the reconstructed history will be that:

1. Magadha and Kaliṅga were two rival powers,

2. Jainism was the state religion of Kaliṅga before Aśoka's conquest,

3. Kaliṅga rebelled against the growing imperialism of Magadha resulting in the conquest of Kaliṅga by the Nandas, one of whom carried away the image of *Kaliṅga-Jina* to Pāṭaliputra,

4. Kaliṅga became independent subsequently so much so that Emperor Aśoka was compelled to reconquer the country at enormous cost and loss of life,

5. Khāravela waged a successful war of revenge against Magadha, resulting in the recovery of the *Kaliṅga-Jina* and the re-establishment of Jainism as the state religion.

The possibility of Śiśupālgarh, recently excavated (1948-51), being identical with Kaliṅganagara of Khāravela's inscription has been proved by T. N. Ramachandran in his paper on "Śiśupālgarh."[1]

MAÑCHAPURĪ

MAÑCHAPURĪ (2nd-1st century B.C.), is a rock shelter with three cells with their floor gradually raised at their innermost end to give pillow-like inclination for monks when they relax. Two were put up by Kudepasiri and Vaḍukha and the third probably by Khāravela. Noteworthy is a carving in the centre of the cave's façade representing worship of the "Jina" by a royal group, an elephant, the stellars and celestials. This is in all probability the scene relating to the reinstallation of the *Kaliṅga-Jina* image by king

1. *Śiśupālgarh, J.A.H.R.S.*, Vol. XIX, pp. 140-153.

Khāravela after its reconquest from the Magadhan capital[1] (Plate 1 and Sketch 1). The throne with the *Kaliṅga-Jina* image is in the centre while the royal personages standing may be Khāravela and Kudepasiri or Kudepasiri and Kumāra Vaḍukha, accompanied by the queen and princess. The flying figure is a Vidyādhara. The eager elephant represents the animal world. The lotus stands for stellar-world (*Jyotishka*—sketch 1) and two Gandharvas hover in the sky beating a drum. Two inscriptions in the Mañchapurī cave read as

> "*Airasa mahārājasa Kaliṅgādhipatino mahā-vāha-Kudepasirino leṇaṁ* [Plate 2].



PLATE 2—Inscription of Kudepasiri.
Mañchapurī Cave,
2nd-1st century B.C.

> *Kumāro Vaḍukhasa leṇaṁ* [Plate 3].



PLATE 3—Inscription of Kumāra Vaḍukha.
Mañchapurī Cave,
2nd-1st century B.C.

SVARGAPURĪ

SVARGAPURĪ (2nd-1st centuries B.C.): Contains two cells, one big and the other small. The floor of the cells here and else-

1. T. N. Ramachandran, *The Mañchapurī Cave*, pp. 103-108 [*I.H.Q.*, Vol. XXVII, No. 2].

where are raised at the inner ends to serve as natural pillows for monks. Between the 2nd and the 3rd cell is inscribed the following record of the queen of Khāravela associating her with the erection of the cave:

1. *Arahaṁta pasādāna* [*ṁ*] *Kālingā* [*na*] *ṁ samaṇānaṁ leṇaṁ kāritaṁ rājinō L*(*ā*) *lāka* [*sa*]
2. *Hathisa Haṁsa-papotasa dhu-*[*u*] *nā Kaliṁga-cha...... ....ravelasa*
3. *Agamahīsī yā kā leṇaṁ* [Plate 4].



PLATE 4—Inscription of the Chief Queen of Khāravela.
Svargapuri Cave,
2nd-1st century B.C.

The façade shows pilasters in Persepolitan style, four *toraṇas*, one with *makara* design and a long entablature of *Sālā* type. The cave is slightly later in date than the Hāthī Gumphā inscription and contemporaneous with the Mañchapurī cave.

RĀṆI GUMPHĀ

RĀṆI GUMPHĀ (2nd century B.C.) said to have been erected during the reign of Khāravela for his queen. The cave is divided into an upper storey and a lower storey, both with sculptures showing technique more advanced than in Bhārhut, while details of composition and vigorous and animated treatment of figures, suggest a stage of development as noticed in the Sāñchī Gateways.

Scenes in upper storey: (1) A king amidst women fighting with an elephant amidst its herd, (2) forest scenes such as lions in caves, monkeys, serpents, birds and tigers, (3) A man and a woman in front of a *leṇa*, the man evidently entering the order of *Munis* which the woman tries to prevent, (4) the same pair, the man

moving towards the *leṇa* and the woman dissuading. (5) A duel between a man and a woman, both in battle array. A fox may be noticed between them. (*cf.* story of a fox that witnessed a ram-fight for lust of blood). The fighting woman presents her back with flowing "veṇi". (6) The man, who has conquered her, lifts her up and moves, while the attitude of the woman is one of vanity and womanish triumph (her right hand suggests this. Her left hand still holds the shield. Her attitude is a challenge to the man as follows: "You have conquered me in martial combat, but have you conquered me in flesh?"). (7) Royal hunt. The king has dismounted from his horse which is held by a groom and is shown as advancing and shooting a winged deer. The deer is almost flying, has long horns and is followed by two other deer. There is no evidence in the sculpture of the deer being hit. But it is shown in the next panel as running towards its mistress for protection, who is watching from the branches of a tree. The king on the trail of the deer eventually approaches her, this time with his bow at rest. The scene recalls Dushyanta's hunt when he was dissuaded from hunting deer (*āśramamṛigo na hantavyaḥ*) by the residents of Kaṇvāśrama. The story of Śakuntalā is that King Dushyanta found Śakuntalā while he was on the track of a deer. (8) An elderly lady, probably the queen of Khāravela, is shown seated among female attendants, witnessing a dance scene. Three women dance while three other women seated, are playing on a harp (*upavīṇā*) with a plectrum, beating cymbals (*tāla*) and clapping hands respectively. A man (probably king), seated like the elderly lady, is witnessing the scene at the extreme left end. Before him is a *karaṇḍa*-like object which may be a row of caskets but actually looks like the parts of a finial. By the elderly lady stands an attendant woman bearing garlands in a tray, perhaps to honour the dancing musicians. The caskets were probably meant for presents from the king to the dancing woman. (9) Three panels with a royal couple in each. The woman is seated on the lap of the king in the first two panels as in love (suggesting a worldly life) but in the third and the last panel the woman has fallen or slipped down while the man who has turned away from her is being held up by the woman as though in a last attempt to hold him to "Saṁsāra". Caryatid figures all along the verandah resemble those on the western Gateways of Sāñchī.

Rider on lion at the doorway is like the Yaksha figures of Patna of Mauryan times. Dvārapāla figures with *kañchuka* remind us of the *kanchukins* of ancient literature, and one with boots suggests Scythian influence.

Scenes in the Lower Storey:

Dvārapālas present Scythian influence.

Noteworthy are scenes of a forest with a pool in the forefront in which elephants sport and trees with a monkey couple enjoying fruits on the branches. The forest scene is lively with deer, birds, porcupine, toddy-cat, etc.

The façade presents Persepolitan pilasters, mango trees and hut-like "puṇya-śālās". Railings are plain. There are four cells in this storey. The figures on the verandah are obliterated but something remains at the left end suggesting the return of a victorious king or prince and the reception arranged for him. The details are —an attendant holds an umbrella behind the prince, his horse is brought and kept in front, then he is shown again with his warriors behind him while women in front give him a welcome with *pūrṇakuṁbhas* and *hārati*. The scene relates to the return of the victor, probably Khāravela, after "Digvijaya" and the reception in his capital in the manner of greeting him with a caprisoned horse and *pūrṇakuṁbhas* being presented to him. Does the scene represent Khāravela's victorious return from Magadha with the image of the *Kaliṅga-Jina*? At the northern end of the lower storey the same scene repeats in which elephants in pools, caves with animals, profuse mango growth on trees, and birds in them and monkeys with tails (shown as human beings) form the subject matter.

Another cell at the northern end shows a tall Scythian warrior holding a spear, and addorsed animal-capitals, the animals being bulls, lions, elephants and horses.

Noteworthy are also the alcoves at the sides in which scriptures, and *kamaṇḍalu* were probably kept. The sculptured face of this cell represents scenes such as women progressing towards the shrine for worship, the king seated amidst his two queens, a dancing woman below a pavilion with orchestral arrangement formed by a woman playing on the "Mṛidaṅga", another playing on a "Ḍhap"

and timing the intervals by clapping her hands, a third playing on the harp (*upavīṇā*) with her fingers and a fourth producing "Veṇugāna". The pavilion presents stepped pyramid design as in Bhārhut. The women have "kuṇḍalas" as in Amarāvati. The flute has an interesting edge in the shape of the *torso* of a lion, and the king is shown as progressing towards the shrine for worship followed by a woman with a tray of flowers. Over the king's "ushnīsha" a *chhatra* is visible. The *triratna* is present over the three arches in the verandah. All the figures stand on a developed rail.

GAṆESH GUMPHĀ

GAṆESH GUMPHĀ (circa 2nd century B.C.) with two cells: The story that occurs in Rāṇī Gumphā occurs here in miniature form. First a woman is abducted, then a man and woman fight; then the woman leads the man probably to a cave shelter (*leṇa*) and lastly the man is shown as fully stretched in front of the cave with the woman seated by him. The left end of the verandah presents the following scenes from right to left: Kirāta soldiers hotly pursuing a party on elephant-back consisting of a woman with *aṅkuśa* in hand, a king dressed like the Kirāta (with apron leaves) shooting with arrows at the pursuing Kirātas, and an attendant with a bag from the mouth of which coin-nuggets are flowing as though he (the attendant) is tempting the Kirātas with coins so that they cannot pursue; the king, the woman and the attendant dismounting from the elephant; the same party proceeding in the order of the king with bow, the woman next with a bunch of fruits and the attendant with the money bag in their respective hands; and lastly the same party in a different attitude, the woman seated on the ground bemoaning her fate or lot, the king bending towards her with a view to console her and revive her spirit, and the attendant standing (looking helpless) and holding in one hand the bow of the king and in the other the money bag.

All the scenes on this verandah are depicted above a later rail design and by the side of an entablature with the design of a *Kūṭāgāra* (cf. South Indian *Śālā*).

The entablature is supported by Caryatid figures as in Sāñchī. The arched entrances (*toraṇas*) present *makaras* from the mouth

of which creepers issue as in Amarāvati. Persepolitan pilasters support each *toraṇa*.

Cut-out brackets reveal figures of a man, a woman and a king. Inside the cells are crude late representations of a *muni* in one and a Gaṇesa in the other with an inscription of *Bhīmaṭa* dated in the reign of Śāntikara Deva. The same Bhīmaṭa's inscription is found in Dhauli. Śāntikara ruled in the first half of the 8th century A.D.

Over the Dvārapāla is a recumbent bull.

CHHOṬĀ HĀTHĪ GUMPHĀ

CHHOṬĀ HĀTHĪ GUMPHĀ (circa 2nd century B.C.): Cell for a Jaina monk (*Śramaṇa*). The elephants carrying flowers for worship on the façade are not only true to life and vigorous but form a good study of perspective (side).

ALAKĀPURĪ CAVES

ALAKĀPURĪ CAVES (circa 2nd century B.C.): Cells for Jaina monks (*Śramaṇas*). Noteworthy in cave 2 are flanking female attendant at the entrance fondling a parrot (cf. Amarāvati) and a Śālabhañjikā figure above entwined to a creeper (cf. Śāñchī).

OTHER CAVES ON UDAYAGIRI HILL

Other caves of interest on the Udayagiri hill are the following:

1. *Sarpa Gumphā* (about 1st century A.D.): Derives its name from the resemblance of the rock to a serpent's head. This small cave still preserves the polished floor of its cell. It has two inscriptions as follows:

   (*i*) *Chūlakamasa kothājeyā cha* = "The unrivalled chamber of Chulakama".

   (*ii*) *Kaṁmasa Halakhiṇaya cha pasādo* = "The pavilion of Kamma and Halakshiṇa".

2. *Pavanāri Gumphā* : A cluster of about half a dozen caves of uncertain date.

3. *Bāgh Gumphā* or Tiger cave (1st century A.D.), with the mouth shaped like a tiger. It consists of one small cell, 7′ × 6′ 4″. An inscription on its façade reads as

Nagara-akhadaṁasa Sabhūtino leṇaṁ "The cave of the judge Sabhūti (Subhūti)."

4. *Jambeśvara cave* or the den of the Lord of bears (1st century B.C.):

A cell with two plain openings and pillars, octagonal in the centre and cubical for the rest. An inscription on the façade reads as—

Mahāmadāsa bāriyāya Nākiyasa leṇaṁ = "The cave of Nākiya, wife of Mahāmada".

5. *Haridās Gumphā* (about 1st century B.C.)

Similar to Ganeśh Gumphā with cubical pillars and cut-out brackets. An inscription on its verandah reads as—

Chūlakammasa Pasāto kothājoy (a) cha = "The pavilion and unrivalled cave of Chulakarma".

6. *Jagannātha Gumphā* (about 1st century A.D.)

The cell, 27½′ × 7′, is the longest cell on the Udayagiri hill. Figures of *Kinnaras, Gaṇas, Vidyādharas,* hybrids, deer, *hamsa*-bird and fish may be noted. A sculpture on one of the pillar brackets showing a crane opening its mouth to a *Gaṇa* for extrication of a thorn from its gullet is of sufficient interest.

KHAṆḌAGIRI

Among the caves occurring on the Khaṇḍagiri hill, the Tatva Gumphā and the Ananta Gumphā are the most important.

TENTULI GUMPHĀ

1. *Tentuli Gumphā,* so called from a tamarind tree in front of it (2nd-3rd century A.D.). The cave appears to have been unfinished and details of later period are present. Pillars are octagonal in the centre and cubical otherwise. Pilasters are also developed. Addorsed elephants and tigers, and erect view of a woman with a lotus in each hand are noteworthy on the pillar brackets.

TATVA GUMPHĀ

2. *Tatva Gumphā* (2) or "parrot cave" (1st century B.C.-A.D.). A big cell with three openings, stone bench, side apertures and cubical pillars. Cut-out brackets with designs such as foliage, a woman dancing and a man playing on a harp, a female bearing a tray of flowers with ornamentation and hair arrangement as in Mañchapurī, an entablature with finials flanked by a lion on the right and an elephant on the left, a plain rail pattern with three cross bars between two up-rights as in Bodh-Gaya, *toraṇas* with conventional foliage and *triratna* symbols surmounting, a deer couple on one *toraṇa,* a dove couple on another and a parrot couple on the third *toraṇa* are noteworthy. The central *toraṇa* presents serpent hoods (camouflaged). All the *toraṇas* are supported by Persepolitan pilasters (with bulbous capital, twisted rope design, stepped pyramids, addorsed animals, etc.). The addorsed animals are underneath honey suckles in most and in two in association with trees. The design over the bell capital in one is a "row of beads" and in the others "twisted rope". The decorative art of this cave has an individuality of its own and freedom from symmetry or conve

3. *Tatva Gumphā No. 1* or "parrot cave" (1st century B.C.-A.D.). Cell with two openings. Conventional *toraṇas,* pilasters as in Rāṇī Gumphā, entablature as *śālā* with bracket supports and clear-cut finials standing against plain rail, parrots over *toraṇas,* and *makaras* from the mouth of which meandering creepers issue as in Mathurā are noteworthy. An inscription in the verandah reads:

> *Pādamūlikasa Kusumāsa leṇaṁ* = "The cave of . . . Kusumā, inhabitant of Pādamūlika".

Dvārapālas are like the statue of the Āndhra king Gautamīputra Śātakarṇi from Amarāvati.

ANANTA GUMPHĀ

4. *Ananta Gumphā.* So named because of the flanking snakes over the *toraṇas* (1st century B.C.-A.D.). Situated on a high



PLATE 5—*Temple of Ādināth, Khaṇḍagiri* (Modern)

ledge which is crowned by the Jain temple of Ādinātha (Plate 5), built by Rājā Mañju Chowdhury of Cuttack, is slightly curved as

in the case of a *stūpa.* On the verandah we may notice the following:

1. Plain rail with two cross-bars and stepped pyramids alternating with lotus buds.

2. *Śālā* entablature on pillars with flying Vidyādharas between the pillars.

3. Three-hooded Nāgas of the *maṇikaṇṭha* class.

4. Rosettes, imbricated garlands, dolphins, lions, *makaras,* tigers, geese with *muktā-phala* in beaks occur in the *toraṇas*, and *triratnas* over the *toraṇas.*

5. Persepolitan pilasters with square central shafts.

6. The underside of the *toraṇas* with rafters hidden from view.

7. The most important scenes under the *toraṇas* are as follows:

(*a*) Flattened front view of the male elephant between its wives (side view).

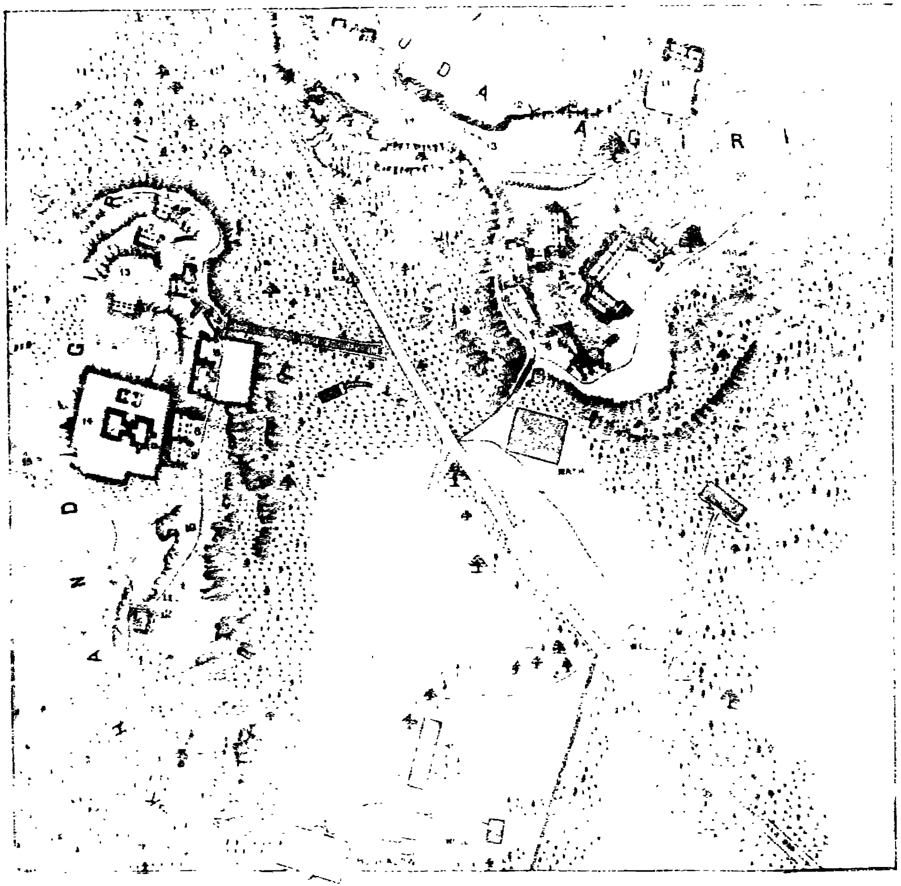
(*b*) Sūrya, with two hands, on chariot of two wheels, drawn by four horses as in Mathurā and attended by two wives (Ushas and Pratyushā). Half disc standing for the moon is shown on one side and a full blown lotus flower on the other, the latter standing for either the previous eleven Sūryas or for the entire Jyotishka world (cf. the flower design in Mañchapurī relief standing for the stellar world—*sketch* 1).

(*c*) A symmetrical study of *Gaja-Lakshmī* holding lotuses, standing between a pair of elephants with *ghaṭas* to bathe her and a pair of parrots, both placed on the seed vessel of lotuses. Resembles Bhārhut in symmetrical study but workmanship is as in Sānchī and Mathurā.

(*d*) Under the fourth arch is a good three-dimensional study of a *Chaitya-vṛiksha* within rail and a king and queen with garlands worshipping it. The queen resembles Mathurā and Amarāvati figures.

At the extreme ends of the verandah are flying Vidyādharas with flowers while at the extreme right end a flying Vidyādhara is

PLAN I



KHANDAGIRI & UDAYAGIRI CAVES

ORISSA

Scale of Feet

50 0 100 200 FT

KHANDAGIRI	UDAYAGIRI
1. Tatwa Gumpha No. 2.	1. Rani Gumpha
2. Tatwa Gumpha No. 1.	2 & 3. Bajaghara
3. An open Cave	4. Chhota Hathi Gumpha
4. Tentuli	5. Alakapuri ,,
5. Khandagiri	6. Jayavijaya ,,
6. Shell Cave or Dhyanagarh	7. Thakurani ,,
	8. Panasa ,,
7. Navamuni	9. Patalapuri ,,
8. Barabhuji	10. Manchapuri & Svargapuri
9. Trisula	11. Ganesh Gumpha
10. Broken Caves	12. Dhana Ghara
11. Lalatendu Kesari Cave	13. Hathi Gumpha
12. Akasa Ganga	14. Sarpa ,,
13. Ananta Gumpha	15. Bagha ,,
14. Jaina Temple	16. Jambeswara ,,
15. Small Votive Stupas	17. Haridas ,,
	18. Jagannatha ,,
	19. Rasui ,,

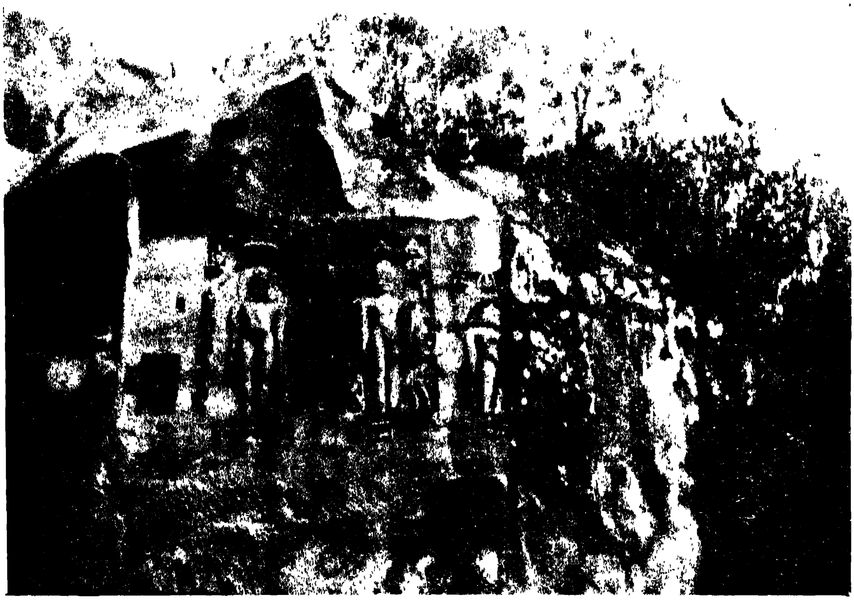


PLATE 6—*Rock-carvings of Ādinath and Ambikā, Khaṇḍagiri,* 8th-9th century A.D.

While literature as early as the 2nd century B.C. refer to Khaṇḍagiri-Udayagiri under the name *Kumāragiri*[1] which in turn is supported by inscriptions,[2] the continued popularity of the place as a great Jaina centre is attested by itinerants to India including the famous Chinese pilgrim Yuan Chwang, who visiting Kaliṅga between 639 and 645 A.D. testifies to the numerical strength of the Digambara Jainas (*Nirgranthas*) in Kaliṅga.

1. *Bhagavatī Ārādhana*, a work of about the 2nd century B.C.
Hariṣenācharya's *Bṛhat-Kathākośa* (A.D. 931-32)-Yama-Muni-Kathā

अथोड्रविषये चापि पुरं धर्मपुरं...।

धर्मादिनगरासन्ने कुमारगिरिमस्तके ॥

The same story is in Br. Nemidutta's *Ārādhana-Kathā-Kośa* (beginning of the 16th century A.D.)—

उड्रदेशोऽत्र विख्याते धर्मारव्यनगरे वरे ।

2. The hill is called "Kumāra" in Lalāṭendu Kesarī cave and "Kumārī" in the Hāthī Gumphā inscription of Khāravela.

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